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For Dwight's Journal of Music.

To a Beautiful Voice.

Lovely voice, in rich vibration
Through the listening silence spreading,
Ecstasy's intoxication
O'er my raptured senses shedding, —
Voice, like perfume penetrating,
And yet keener, subtler, sweeter, —
Voice, like light illuminating,
And yet clearer and completer, —
Which doth charm me most divinely
Scarce I know — when, softly stealing
O'er mine ear, thy tones float finely;
Or, when through the broad sky pealing,
Rich they run in golden gushes;
One is like the tremble tender
Of a star, 'mid sunset-blushes;
And the other, like the splendor
Such a star might shed, asunder
In a radiant heart-burst riven, —
An ærial fount of wonder,
Scattering light o'er earth and heaven.

When about thee other voices
Their harmonious charms are throwing,
How my listening heart rejoices
In thy full or faintest flowing!
Ever soul-full, ever single,
Like the spirit of the chorus,
Thou dost float apart, to mingle
Only with the azure o'er us.
Whence those tones, O rose of voices!
Though so cloudless, yet as tender
As a morning that rejoices
In the Spring's returning splendor!

As a streamlet lovelier showeth,
When through lovely banks it passes,
So thy liquid sweetness oweth
Half its charm to what it glasses;
Life's true wealth in ample measure,
Love, and Charity, and Meekness,
All a gentle spirit's treasure,
Simple Wisdom, clad in weakness, —
Which a virgin warmth of passion,
Throbbing, swelling deeply under,
Trembles through in fervid fashion;
Thrilling me with pleasant wonder,
E'en as though, some evening stilly,
'Mid the greenwood's balmy hushes,
I should find a lonely lily,
Blushing with the rose's blushes.

Wild with eager life and gladness,
Airy, winged, restraint disdaining,
And, if touched at all with sadness,
But of over-joy complaining;
Clearer, fresher than the ringing
Of untainted crystal fountains,
Filtered fine through flint, and flinging
Light and laughter down the mountains;
Can I hear that voice, awaking
Joy in all things that surround it, —
Propheying rapture, making
Eloquent the air around it;
So enchanting, so endearing,
Half disarming grief of grieving, —
Can I hear, nor lose, while hearing,
In all ill, my faint believing?

FANNY MALONE RAYMOND.

Popular Music of the Olden Time.*

(From the Quarterly Review.)

To persons who judge social phenomena by standards taken within the limits of their own actual experience, the taste for music that is so conspicuous in modern England seems a remarkable novelty, not altogether compatible with the national character. Scarcely thirty years have elapsed since the normal John Bull was supposed to entertain a manly abhorrence against the sing-song that delighted more frivolous foreigners, and the present generation has not yet forgotten the animadversions of the Chesterfields and Stevenses, who encouraged, in fashionable and literary circles, the want of sympathy with sweet sounds, already to be found in the multitude. But now music is the rage everywhere,—if, indeed, the word "rage" can be applied to a steady predilection, which extends over all classes of the British public, and gives no signs of evanescence. Two opera-houses, and sometimes three, compete with each other for the patronage of those persons who love the dramatic form of the art; nor does the employment of the Italian language diminish the enjoyment of a large mass who would consider themselves very respectable scholars if they possessed a grammatical knowledge of their own tongue. The epicure, who seeks those delicacies less appreciated by the *profanum vulgus*, finds a series of *soirées* and *matinées* sufficient to occupy his mind with instrumental music of the most *frecherché* kind for at least three months in every year. The lover of sacred music is content to pass three summer hours in a large uncomfortable room, as one of a dense crowd that listens to an Oratorio by Handel or by Mendelssohn. The humblest connoisseur who frequents music-halls, where smoking and drinking season the pleasure afforded by song, would not be content unless some specimen of a higher class of composition varied the ordinary Irish air and Nigger melody. Nor are people content to be hearers only; they want to play themselves and to sing themselves, after another fashion than that of their fathers, who loved what was called a "good song" with a lusty chorus, after the now obsolete supper. The fashionable young gentlemen, who lounge and simper about drawing-rooms in the London season, are commonly proficient in more than one musical instrument, and often make a respectable figure in part-singing. The masses that constantly flock to receive instruction in the classes of Mr. John Hullah, prove how deeply a desire to become accomplished in music has penetrated the less opulent portion of the community. Music is at present the art that, *par excellence*, is loved and respected by all conditions of Englishmen; and though, of course, the love is in some cases affected, such affectation is only analogous to the proverbial homage paid by vice to virtue in the shape of hypocrisy.

All this looks very odd to people who fancy that the English character is to be tested by the evidence of the last seventy years; but the antiquary, who carries his glance further back, is perfectly aware that the phenomenon, far from being a modern innovation, is the revival of a musical taste that existed in this country for centuries without interruption, and that the anti-musical tendencies which were so highly developed in the last century simply denoted an exceptional state of the British mind. As well might the Frenchman, born during the prevalence of the Revolutionary Calendar, regard the substitution of "1805" for "XIV.", and the transformation of the 10th Nivose into the 31st of December, as

* A Collection of Ancient Songs, Ballads, and Dance Tunes, Illustrative of the National Music of England. By W. CHAPPELL, F. S. A.

the introduction of an unheard-of novelty, as the Briton express astonishment at the passion for music manifested in his native island about the middle of the nineteenth century.

The very valuable and copious addition which Mr. W. Chappell has made to the history of popular music—and, we may add, of popular lyrical poetry—in England, expands into a bulky chronicle of facts the simple proposition that this is naturally the most musical of lands. We cannot go back far enough to ascertain when the English love of music began; we must come down to a very modern period before we find it in a lukewarm state.

As for the Welsh, they have notoriously gone harping on from time immemorial, and they have their harp-contests still. So different were the notions of the ancient Cambrian legislators from those of Lord Chesterfield, who allowed his son to pay for fiddlers, provided he did not fiddle himself, that, by the *Leges Wallice*, the possession of a harp and ability to play on it belonged to the essential attributes of a gentleman. He who was not a gentleman could not own a harp, as he would thus have been unduly exalted; he who was a gentleman could not be deprived of the instrument on account of debt, as he would thus have been unduly degraded.

Among the Anglo-Saxons, the connexion between the harp and the pedigree was equally close. The poet *Cædmon*, being of lowly origin, was unable to play the noble instrument. On one occasion, when in high company, he was expected to take his turn and accompany his song with tuneful strings; he left the feast, and going out, went home. So says the Venerable Bede: "*Surgebat e mediâ cenâ, et egressus ad suam domum repedabat.*" But this cold narrative of the fact did not satisfy King Alfred, who, in his Saxon paraphrase of "Bede," states the poet's feelings as well as his retreat. "Arras he for seome" (he rose for shame), said the royal translator, himself a perfect musician for his age.

But we have no need of more anecdotes to show the proficiency of the Anglo-Saxons, as Mr. Chappell's well-attested account of Aldhelm, Abbot of Malmesbury, who died in 709, will amply prove:

"The first specimen of musical notation given by the learned Abbot Gerbert, in his *De Cantu et Musica Sacra*, a *prima ecclesiæ ætate* (i. 202), is to a poem by St. Aldhelm, in Latin hexameters, in praise of virginity. This was written for the use of Anglo-Saxon nuns. The manuscript from which it is taken is, or was, in the monastery of St. Blaise, in the Black Forest, and Gerbert dates it as of the ninth or tenth century. It contains various poems of St. Aldhelm, all of which are with music, and the *Paschale Carmen* of Sedulius, one of the early Irish Christians, which is without music. Many very early English and Irish manuscripts were, without doubt, taken to Germany by the English and Irish priests, who assisted in converting the Germans to Christianity. St. Boniface, "the apostle of Germany," and first Archbishop of Mentz (Mayence), who was killed in the discharge of his duties in the year 755, was an Anglo-Saxon whose name had been changed from Winfred to Boniface by Pope Gregory II. "Boniface seems always to have had a strong prejudice in favor of the purity of the doctrines of the church of his native country, as they had been handed down by St. Augustine: in points of controversy he sought the opinions of the Anglo-Saxon bishops, even in opposition to those inculcated by the Pope; and he sent for multitudes of Anglo-Saxons, of both sexes, to assist him in his labors." (*Biog. Brit. Lit.*, i. 315). He placed English nuns over his monastic foundations, and selected his bishops and his abbots from among his countrymen. His successor in the Archbishopric was also an Englishman. To revert to St. Aldhelm—Faricius (a foreign monk of Malmesbury), who wrote his life about the year 1100, tells us that he exercised himself daily in playing upon the

various musical instruments then in use, whether with strings, pipes, or any other variety by which melody can be produced. The words are, "Musice autem artis omnia instrumenta que fidibus vel fistulis aut aliis varietatibus melodiæ fieri possunt, et memoria tenuit et in cotidiano usui habuit." (*Faricius*, Col. 140, vo.) The anecdote of Aldhelm's stationing himself on the bridge in the character of a gleeman or minstrel, to arrest the attention of his countrymen who were in the habit of hurrying home from church when the singing was over, instead of waiting for the exhortation or sermon, and of his singing poetry of a popular character to them in order to induce them gradually to listen to more serious subjects, was derived by William of Malmesbury from an entry made by King Alfred in his manual or note-book. Aldhelm died in 705, and King Alfred in 901; yet William of Malmesbury, who flourished about 1140, tells us that one of the "trivial songs" to which Alfred alludes as written by Aldhelm for one of these occasions, was still sung by the common people. The literary education of youth, even of the upper classes, in Anglo-Saxon times, was limited to the being taught to commit the songs and literature of their country to memory. Every one of gentle blood was instructed in 'harp and song,' but it was only thought necessary for those who were to be priests or minstrels to be taught to read and write."

Nor were the Danes a whit behind the Saxons. About sixty years after Alfred's well known visit to the Danish camp, Anlaf, king of the Danes, retaliated the stratagem on King Athelstan, and, though he was discovered in spite of his disguise, this was not on account of any musical shortcomings, but through the very unprofessional circumstance that he buried the money which had been given him as a reward. The Norman, Taillefer, who marched in front of the army at the battle of Hastings, gained for himself a broad renown; but the fact is not to be overlooked, that on the evidence of Fordun, the English spent the night before the battle in singing and drinking.

Under the kings who immediately followed the Norman Conquest minstrelsy flourished much—so much, indeed, that the more rigid monks began to be jealous of the honors lavished upon the professors of the seemingly frivolous science. Henry II. and still more notoriously Richard I. were patrons of the kindred arts, poetry and music, and in the reign of John one party of minstrels did such good service, that their posterity retained an honorable name long after minstrelsy in general, fallen from its high estate, had degenerated into a calling for the lowest vagabonds. Ranulph Earl of Chester, being besieged in his castle of Rothlan, in the year 1212, sent for help to De Lacy, constable of Chester, who making use of the minstrels assembled at Chester fair, brought together a vast number of persons, who under the conduct of a gallant youth, named Dutton, so completely terrified the Welsh besiegers, that the siege was speedily raised. As far down as the reign of Elizabeth, this Timotheus-like use of music was held in such honorable remembrance, that when minstrelsy was treated by legislators as a vulgar nuisance, only fit to be put down, an exception was made in favor of the Dutton family.

Although the very doubtful tradition that Edward I. extirpated the Welsh bards, and drew down upon his head the imprecations of the wordy old gentleman immortalized by Gray, places him in no favorable relation to the harper's profession, one of the most satisfactory records on the subject of old English minstrelsy refers to an event that occurred during his reign. This is a roll (printed for the Roxburghe club), containing the names of those who attended the *Cour plénière* held by the king at Westminster, and at the New Temple in the Whitsuntide of 1306. The six chiefs of the minstrels who figured on this occasion were all, like the magnates of the Herald's College, "kings," though by no means equal to each other in rank, for whereas four of them received an amount equal to about 50*l* of the present day, the sixth, "Le Roy Druet," was obliged to be content with a pittance of 2*l*. As the importance of minstrels increased, not only did these gifted persons abuse their high privileges, but impostors started up, hoping to share the bounty bestowed upon authorized talent. Both the realities and the "shams" were restrained

by a royal decree of 1315, by which it was ordered that none should resort to the houses of prelates, earls, and barons, unless he were a minstrel, and that even of the suitable professors there should not come above three or four minstrels at the most in one day, "unless he be desired of the master of the house." The three or four, we may presume, had a right to play and to feast, whether invited or not, and this privilege seems to have descended, with modifications, to the organ-boys and artists on the hurdy-gurdy, who cause so much indignant letter-writing on the part of newspaper correspondents.

The glory of the minstrel presupposed a predilection for one kind of poetry and music among gentle and simple; consequently as poetry became learned and music became recondite, the ancient craftsman fell into rapid disrepute. Richard Sheale, one of the last of the race, who died in 1574, could not make people believe that he had been robbed of sixty pounds, on Dunsmore-heath. The "chant" in which he describes this calamity, and which may almost be called the "Lay of the Last Minstrel," shows how far less profitable was poetry than retail commerce.

The numbers of poor Sheale are not very melodious, but he bears an honorable name, as the reputed preserver of "Chevy Chase."

At the time when the minstrels, who had delighted crowned heads and courts, were degraded into "rogues, vagabonds, and sturdy beggars," the proficiency of the English in music was a theme of universal commendation. *Britanni, præter alia, formam, musicam et lautas mentes proprie sibi vindicant*, says Erasmus, in his "Encomium Morie." Singing at sight was a common accomplishment among the courtiers of Henry VIII., who was himself a musical composer. He even patronized ballads and songs of the popular kind in the early part of his reign, though when they were used as weapons against the Reformation, he did all he could to suppress them. It is to an Act of 1533 against "such books, ballads, rhymes, and songs, as be pestiferous and noisome," that Mr. Chappell partly attributes the fact, that printed ballads of an early date are now not to be found.

When Queen Elizabeth ascended the throne, the musical taste of our ancestors reached its culminating point, nor was it in any way diminished during the whole of her long reign. At the beginning of the present century, when the connoisseurs of music had to make out for themselves a case against the disciples of the prosaic wits who guided the preceding generation, they were wont to heap up innumerable citations from Shakespeare, to show that there was a high authority on their side; but in point of fact Shakespeare uttered no more than the general sentiment of his age, and the grave corporation of London was advertising the musical abilities of boys educated in Bridewell and Christ's Hospital, by way of recommending them as servants and apprentices, while the Bard of Avon was expressing his abhorrence of all those who were not "mov'd with concord of sweet sounds." "Never trust a tailor that does not sing at his work, for his mind is of nothing but filching," says an old fellow in one of Beaumont and Fletcher's plays, and Tusser, in his "Points of Huswifery," published in 1570, says for the benefit of country matrons—

"Such servants are oftentimes painful (i. e., painstaking) and good.
That sing in their labor, as birds in the wood."

But the moral obligation of learning music is most clearly set forth by Byrd, in his collection of Psalms and Sonnets, dated 1588:—

1st. "It is a knowledge easily taught, and quickly learned, where there is a good master and an apt scholar."

2nd. "The exercise of singing is delightful to nature, and good to preserve the health of man."

3rd. "It doth strengthen all parts of the breast, and doth open the pipes."

4th. "It is a singular good remedy for a stutting and stammering in the speech."

5th. "It is the best means to procure a perfect pronunciation, and to make a good orator."

6th. "It is the only way to know where nature hath bestowed a good voice; . . . and in many that

excellent gift is lost, because they want art to express nature."

7th. "There is not any music of instruments whatsoever comparable to that which is made of the voices of men; where the voices are good, and the same well sorted and ordered."

8th. "The better the voice is, the meeter it is to honor and serve God therewith; and the voice of man is chiefly to be employed to that end."

"Since singing is so good a thing,
I wish all men would learn to sing."

The extent to which the very air of London was impregnated with melody and harmony in the Elizabethan epoch is thus vivaciously described by Mr. Chappell:—

"Tinkers sang catches, milkmaids sang ballads, carters whistled; each trade, and even the beggars, had their special songs; the bass viol hung in the drawing-room for the amusement of waiting visitors; and the lute, cittern [a species of guitar strung with wire], and virginals, for the amusement of waiting customers, were the necessary furniture of the barber's shop."

The barber, however, must not be dropped at once. He was as important in London, during the reign of Elizabeth, as he was at Bagdad under the "Commander of the Faithful," and we therefore extract Mr. Chappell's account of his connexion with popular music:—

"One branch of the barber's occupation in former days was to draw teeth, to bind up wounds, and to let blood. The parti-colored pole, which was exhibited at the doorway, painted after the fashion of a bandage, was his sign, and the teeth he had drawn were suspended at the windows, tied upon lute-strings. The lute, the cittern, and the gittern hung from the walls, and the virginals stood in the corner of his shop. "If idle," says the author of "The Trimming of Thomas Nashe," "barbers pass their time in life-delighting musique" (1597). The barber in Lyly's "Midas" (1592) says to his apprentice, "Thou knowest I have taught thee the knocking of the hands, like the tuning of a cittern," and Truewit, in Ben Jonson's "Silent Woman," wishes the barber "may draw his own teeth, and add them to the lute-string." In the same play, Morose, who had married the barber's daughter, thinking her faithless, exclaims, "That cursed barber! I have married his cittern, that is common to all men." One of the commentators not understanding this, altered it to "I have married his cittern," &c. Dekker also speaks of "a barber's cittern for every serving man to play upon." One of the "Merrie-conceited jests of George Peel" is the stealing of a barber's lute, and in Lord Falkland's "Wedding Night," we read, "he has travelled and speaks languages, as a barber's boy plays o' th' gittern." Ben Jonson says, "I can compare him to nothing more happily than a barber's virginals; for every man may play upon him," and in "The Staple of News," "My barber Tom, one Christmas, got into a Masque at court, by his wit and the good means of his cittern, holding up thus for one of the music." To the latter passage Gifford adds another in a note. "For you know, says Tom Brown, that a cittern is as natural to a barber, as milk to a calf, or dancing bears to a bagpiper."

The music that occupied these various amateurs was naturally of a popular kind; for, in the scholastic compositions of the age, harmony alone was considered, and that of a recondite kind that did not appeal to the uncultivated—we may almost say—the unsophisticated ear.

(To be continued.)

Handel and Haydn Society.

FROM THE SECRETARY'S REPORT, MAY, 1860.

Though we have derived no pecuniary advantage from our public performances, it is believed that the Society has rarely, if ever, passed through a season with more credit to itself than the one just closed; for, though we have appeared before the public but three times, we feel that the commendations, so generously extended to us by the public press, are deserved. The first performance of *Samson*, on the evening of Nov. 27th, may be instanced as one of the best ever given by our Society. The chorus was more evenly balanced than usual, and prompt to a degree unsurpassed by any previous efforts of the Society. Madame Anna Bishop, one of England's most gifted vocalists, was engaged in its performance, and yet the receipts were not equal to the expenditures.

In answer to this, it is said by some whose opinions, it would seem, ought at least to be entitled to

respect, that the public demand novelties, and that if the Handel and Haydn Society expects to be supported, it must produce something novel; something out of the beaten track; something that is good; something that will excite laughter and loud applause; and if it be on Sunday night, so much the better; for, in their opinion, that night of all the seven is the one which should be chosen for amusements of the description named.

We do not understand what is meant by *novelties*, as referring to performances of a Sacred Music Society—though in the opinion of some there is no such division as sacred and secular in music—but if it has reference to the performances of selections from the Operas, interspersed with comic or vulgar songs, we prefer to leave that to an Opera troupe, and allow them to reap the reward of such exhibitions.

But is Sacred Music, then, to be rudely thrown aside as a thing that was, but is not, and our Handel and Haydn Society to be offered the alternative of engaging in Operatic performances, or Negro minstrelsy, to perpetuate its existence? Are the great organ compositions of John Sebastian Bach, and Rink; the Te Deums and Anthems of Dr. Croft, of Tallis, of Purcell, of Boyce, of Crotch, of Blow, of Chard, of Beckwith—but the list is too long to enumerate—whose soul-stirring strains have reverberated through the vaulted domes of the cathedrals of Old England for centuries; are the Oratorios of Handel, of Haydn, and of Mendelssohn, all, all, to pass for nothing in these latter days of *progress*? and must we fall down and worship Italian Opera in order to be considered fashionably musical, and see no good in anything else?

We believe that the glorious promises of our Saviour, as embodied in the immortal *Messiah* of Handel, are worthy of our consideration and regard, at least; that the story of the prophet Elijah, as presented to us in the impressive melodies and closely woven harmonies of Mendelssohn, is one that will be listened to with reverence and with love, so long as a Christian people shall continue to acknowledge the Bible, from which the text of this Oratorio is taken, as the revealed word of God, or the ears of the multitude shall remain true to all that is lovely and inspiring in the heavenly art of music. Away with such shallow arguments for novelties; they are the inventions of the shallow-brained, and we will not heed them. Let us remain true to ourselves and to the great objects of our organization, and we have nothing to fear, though a cloud may for a time obscure our pathway.

Sacred Music—without going into any quibbles of argument to prove precisely where the line of demarcation between it and the secular begins, and where it ends—is, according to the general acceptance of the term, that which is written for, and used in, the Christian churches of the world; or those other great works, known by the name of Oratorios.

This Society was originally intended, and so named in the act of incorporation, as a Sacred Music Society, and the hope may be expressed that we may never depart from that intention and pledge to the public. But there is nothing that I am aware of, to deter us from an occasional meeting for practice of that which is termed secular, whenever it shall seem advisable to do so. Secular does not necessarily imply the frivolous and worthless. It may include much that is elevating in sentiment that would be found valuable to us in many particulars, and it may be well to consider the propriety and expediency of sometimes resorting to it.

Gentlemen of the Handel and Haydn Society;—this beautiful hall, so admirably adapted to the purposes for which it was intended, and so elegant in design and finish, has, with that liberality which has always characterized the name of CHICKERING, been placed at our disposal by the worthy successors of that old and true friend to our Society, who has long since passed on to that bourne from whence no traveller returns, but whose kindness of heart, and liberality so generously extended to every worthy cause, has been handed down to those bearing his name and filling the place made vacant by his decease.

This beautiful hall is given to us without money and without price, where we may sojourn for an indefinite period, free from all the annoyances necessarily attending the occupation of a public hall, where all classes and all associations who may, for the time, be in possession, have equal rights and privileges with ourselves.

By the arrangement our annual expenses will be materially lessened; and a still further reduction is desirable, if it can be effected without detriment to our efficiency.

Our Society is the oldest, and by far the most efficient of any similar organizations; and it should be our pride and ambition to so conduct its affairs, that it may maintain the enviable position it now occupies

among the Sacred Music Societies of the country. But this can only be done by the most thorough discipline and the constant attendance of each and every member upon all meetings of the Society, whether for purposes of rehearsal or for business.

When this Society was first organized, and for a long period of years thereafter, it was the only channel through which the great works of the greatest composers that have ever lived could be conveyed to the ears of the public; and the consequence was that it met with very considerable success, pecuniarily, in its public performances, and enjoyed a degree of popularity unexampled in the history of any similar association, here or elsewhere.

Its concerts were thronged with the *élite* of the city, and there it was that the great sacred compositions referred to above, were heard for the first time by a large majority of those who frequented them.

To this fact may be attributed, in no small degree, the high state of musical culture and appreciation which has always characterized our community.

The public now, in its more advanced state of musical experience, demands a more perfect interpretation of those great sacred compositions than it formerly did, before music was so generally taught as it is at the present time; and if we would not be left behind in this age of progress, we must use every exertion to keep pace with the requirements of the times, and not be content to repose on our laurels, or be ambitious to appear before the public in any other capacity than as a Sacred Music Society whose sole energies are devoted to the most perfect rendition of such compositions as have been named above. Let us not be lured away from our proper course by any clamoring for novelties, but rather leave those things for others, and let us hope that whenever we do appear before the public, we shall have that support and encouragement we so much need, and which we should strive to deserve.

It may not be inappropriate in this connection, for the benefit of those interested, to state, that the expenses attending the performance of a full Oratorio, with orchestra, are very large, say, ordinarily, Five Hundred Dollars; and this without any assistance other than that which we have at hand. We furnish to the public the best available vocal talent, a complete orchestra, and the largest and most effective body of chorists in this country, with a highly accomplished and experienced conductor, and ask the people to fill our hall to hear this body of musicians in the "*Messiah*," or the "*Elijah*," at an admission fee of only one half a dollar,—and we too often find that we have labored in vain, and not only given our time, but our money, for the gratification of having done a good thing well. I know this sounds like complaining, but it is nevertheless true; and yet, we need not despair. The Oratorio in England is, perhaps, the most popular species of amusement, if amusement it may be called, though to the thoughtful it is a sermon; and "the most impressive one I ever listened to," said an eminent writer and scholar, at the close of a performance of Handel's *Messiah* which he had sat through, drinking in the soul-stirring strains of that immortal composition.

Is it too much to hope for, that the Oratorio will become popular in this country,—that, in this city, where there is so just an appreciation of everything that is high in art, such musical feasts as the Handel and Haydn Society can alone furnish, will be liberally sustained? We think it is not; and we also believe, that at no distant period, no matter what else may be popular among us, the Handel and Haydn Society will be the acknowledged head of everything that is good in that department of art, if we but remain true to ourselves.

The Italian Opera is popular, and always will be so under proper management, but that need not affect us. Ours is a distinct and special province. We need not be so blinded by prejudice as to see good only in the light and graceful flow of Italian Opera, neither should we eschew everything that is not Handelian. Can we not admire a beautiful summer landscape, with its waving fields of corn, and listen to the low murmurs of the babbling brook, as it glides along to the great ocean, and the next moment be awed into wonder and astonishment at viewing some majestic pile of mountain scenery frowning down upon us in all the native grandeur of its immense proportions?

We trust the days of such follies are rapidly passing away, and that a more rational view of matters and things musical will take the place of the narrow-minded views now expressed by some.

FROM THE LIBRARIAN'S REPORT.

I have a complete catalogue of the music now owned by the Society.

Of the works complete in score, vocal and instrumental parts, the following is a list, which I offer, thinking it may be of interest to those members of

the Society unfamiliar with the contents of the Library:

Creation, (The).....	Haydn.
David,.....	Neukomm.
Eli,.....	Costa.
Elijah,.....	Mendelssohn.
Engedi,.....	Beethoven.
Hymn of Praise,.....	Mendelssohn.
Hymn of the Night,.....	Neukomm.
Israel in Egypt,.....	Handel.
Jephtha,.....	"
Judas Maccabaeus,.....	"
Martyrs, (The).....	Donizetti.
Messe Solenne,.....	Beethoven.
Messiah, (The).....	Handel.
Moses in Egypt,.....	Rossini.
Mount Sinai,.....	Neukomm.
"Requiem" Mass,.....	Mozart.
Saint Paul,.....	Mendelssohn.
Samson,.....	Handel.
Seven Sleepers,.....	Löwe.
Solomon,.....	Handel.
Stabat Mater,.....	Rossini.
Transient and Eternal, (The).....	Romberg.

We have forty-two scores of different Oratorios or other works, many of which are duplicated, making the number of volumes of scores, eighty. In addition to the above, we have a large collection of Miscellaneous music, consisting of detached Choruses, Anthems, Hymns, &c.

I have the pleasure to announce that since the last annual meeting of the Society, two valuable additions have been made to our Library. These are the full vocal and instrumental parts of Mendelssohn's "*St. Paul*," and Handel's "*Jephtha*," together with two scores of each oratorio.

These truly valuable works were presented to the Society by Mr. Theron J. Dale, whose generosity was acknowledged by a vote of thanks from the Government. The members of the Society proved their appreciation of Mr. Dale's gift by the interest they manifested in the rehearsals of *St. Paul*.

The Diarist Abroad.

NOTES.

VIENNA, MAY 12.—Ah, here comes the "*Journal of Music*," of April 28th. Welcome, old friend! (So the leaves are cleanly cut, and the man with the "terrible memory," now reclines on the lounge with his back to the window, and opens to the first article. As he reads he smiles; then he begins to look cross; at length, like Mercutio's soldier, "he swears a prayer or two" and reads on; then he gets so disgusted he can hardly continue; at last, the matter becomes so ridiculous that he only laughs; at the end he begins to soliloquize.)

Well! here is the climax of absurdity! and Frau Elise Polko of the little city—but big fortress—of Minden in Westphalia, has put her cap top of it. The first edition of her musical chaff was enough for me eight years since, so I was not aware that she had carried her exhibitions of ignorance quite so far as this proves. A note must be made upon it; however, as I see there is an editorial warning, the note shall not be one of mere "historical flaws and anachronisms," such for instance as,—

1. That "during the uncommonly fine month of June, 1822," Beethoven did not live in Vienna, and therefore could hardly have walked daily on the Wasser glacis.

2. That the entire description of the man's personal appearance and bearing, save that his hair was thick and already pretty gray, is utterly false to the recollections of the many with whom I have talked, who *knew him personally*.

3. That, all this about the "wonderful dreamer" and "venerated apparition" is drawn from a sadly weak imagination.

4. That, at the time when according to Polko, Minna [Schroeder in the midst of thunder and "the roaring of the storm," in June, 1822, could talk with Beethoven in a "mild, firm voice," the brother, the nephew, Schindler, Peters, Breuning, all his friends, whose strong manly voices had been familiar to his ear for many years, were obliged to communicate with him, even in the quiet of his own chamber, in writing.

5. That just at this time the Viennese did not feel a special interest in the composer on account of the finishing of his new opera,—and so on. No, upon only one point will I make the

NOTE.

"Wilhelmina Schroeder made 'Fidelio' famous all over the world," says E. Polko. Beethoven had finished it a few months before June, 1822, and kept it back from the stage because he could find no adequate "Leonore!" says E. Polko. And Miss Raymond translates, and Dwight prints divers columns of stuff, founded on these two texts, by the said E. Polko. Very well. Fact one. Beethoven wrote the part of "Leonore" expressly for a certain songstress—viz., Anna Milder. Fact two. She sang it in Vienna three times in 1805. She sang again three times in 1806. Fact four. That an edition of the music without the overture and finales was printed in 1810, and a second complete soon followed. Fact five. That in 1814, the text was by Treitschke newly written, and the music revised by Beethoven, and it was again put upon the stage in Vienna with Milder. Facts six, seven, &c., that it was sung in Vienna in

1814.....	22 times.
1815.....	10 "
1816.....	10 "
1817.....	9 "
1818.....	5 "
1819.....	3 "

The opera in its old form had been carried to Wiesbaden before 1815, by the operatic company of Joseph Seconda, which had given it also certainly four times in Leipzig. In its new form it established itself in Berlin in 1815; in Leipzig the same year; about that time C. M. von Weber gave it for his own benefit in Prag; it appeared in Königsberg in 1820; in Munich in 1821. Here we see how little known "Fidelio" was; how it was kept back by the composer; how true it is that he threatened to burn the score if any one "asked him another question about it," and that "his anger was so imposing, his eyes blazed so resolutely"—pfui, Teufel! and how true that the world is indebted to Minna Schroeder, and the rest of this gospel of E. Polko. Still, asks Obadiah, was it not the Schroeder that made it popular? As to that, this—Revived with Milder, May 23d, 1814, and given in the space of nineteen months, thirty-two times. Revived with the Schroeder Nov. 3, 1822, and given, five times that year—three times the next—in fourteen months, that is eight times. And so endeth the note to this "sweet, pretty story" of Frau Elise Polko, of Munden, in Westphalia, to whom, with this charge of grape shot (a cannon against a tomtit) I bid a tender, affectionate, and eternal farewell.

In the preface to the "Freyschütz" now publishing in "Dwight's Journal" I read that the first scenes are not given in America. They are not given anywhere. Kind, the author of the book, urged Weber by every consideration, that he could bring forward, not to omit them, but was unable to overcome his stubbornness. The consequence is, that the catastrophe is blind to all beholders, and of all whom I have asked, and they are many, to explain by what agency the result is supposed to be produced, in other words the "story" of the last scene, I have never found one that could give an intelligible answer, unless he had read the play as published by Kind. How many, who have only seen the play on the stage, know that a bunch of consecrated roses have any connection with the salvation of the heroine and the destruction of the villain of the play?

In the article on Marx a gentleman has called my attention to an error, which, though it does not weaken the force of the argument in fact, had better be corrected. It is just one of those annoying lapses

of which one is so easily the victim if he writes trusting to memory, far away from his books of reference.

The mistake is in saying that the "Creation" of Haydn, and the "Prometheus" of Beethoven, were both given within a few weeks of each other for the first time. Any sketch of Haydn's life almost will tell us that it was first publicly performed in the theatre, March 19, 1799, that it was given December 22d and 23d of that year for the Musicians' Fund, &c.

The point of the argument however is, that the "Prometheus," with a somewhat analogous subject was produced, while Haydn's "Creation" was the fresh topic of admiration in all musical circles. And this was so. A. W. T.

Mozart—Child and Man.

(Continued from page 78.)

No. 92.

Leopold Mozart to his wife.

Milan, December 22, 1770.

On the 19th occurred the first rehearsal on the stage.

The preceding one on the 17th was gone through in the assembly room of the Ridotta. Heaven be thanked, all went off well. Yesterday there was a rehearsal of the recitatives. To-day there will be a second rehearsal on the stage, and on Monday a full rehearsal.

As regards the 26th, the day fixed for the first performance, what consoles me is that I can see the actors (recitanti), and the orchestra as well, are pleased; and I have still, God be thanked, my ears left me. During the rehearsal I posted myself quite at the back, under the principal entrance, that I might hear the effect quite at a distance. Perhaps my ears were too partial. Meanwhile we see all our kind friends rejoiced and satisfied, and all congratulating my son. The ill-disposed are positively dumb. The best esteemed maestri of the city, Fioroni* and Sammartini†, are our true friends, as also are Lampagnani‡, Piazza Colombo.§ On this account envy, incredulity, and prejudice against the productions of our child will have no injurious effect. At least, I hope it will not have the sad fate of Jomelli's, whose second opera at Naples fell completely flat (*a terra*), so much so that it is to be withdrawn for another. Yet he is a renowned maestro, about whom the Italians make a terrible noise.¶ On the other hand it was a folly on his part, perhaps, to compose two operas in the same year for the same theatre, especially when he saw the first had no great success. Since the 16th we have been every evening, after the *Ave Maria*, at the opera until eleven o'clock, Friday excepted.

No. 93.

The Same to the Same.

Milan, December 29, 1770.

God be praised! The first performance of the opera took place on the 26th, with complete and universal success, and with circumstances which have never before occurred at Milan; to wit, an air sung by the prima donna was, contrary to all usage on the *prima sera*, repeated a second time, whereas at a first performance they never cry *fuord*; and in the second place all the airs, except a few *delle vecchine parti*, were greeted with extraordinary applause, succeeded by cries of *Evviva il maestro! Evviva il maestro!*

On the 27th the two airs of the prima donna were repeated, and it being Thursday, and consequently advancing towards Friday, it was necessary to finish quickly, otherwise the duo would have been repeated also, for they were already beginning to make a noise. But the majority of the public wanted to return home, in order to have something to eat again, and the opera, with its three ballets, had lasted six good hours. To-day we give the third *recita*.

As Hasse is called *il Sassone*, and Galappi *Busanello*, our child is called *il cavaliere filarmonico*.

*Born in Pavia, 1704; died 1799. Chapel master of Milan Cathedral, in the archives of which this learned composer's works are preserved.

†Born in Milan. Chapel master to the convent of Santa Maria Magdalena. He composed 2200 works, and has been designated the father of Haydn's style.

‡Born at Milan in 1706; died 1772. Wrote for the church and the stage.

§Born at Segni. Attached to the Pope's chapel at Rome in 1775. A good composer of church music.

¶Born in 1714 in the kingdom of Naples; died in 1774. More than forty operas of his are extant, and an infinite number of motets.

No. 94.

The Same to Father Martini, at Bologna.

Milan, January 3, 1771.

At the same time, Very Reverend Father, that I write to wish you a happy new year, I have to inform you that my son's opera has met with a very good reception, in spite of the cabals of our enemies and those who envied us. Before they had seen one note of the work, they spread it about that it was impossible such barbarous music, without method and without depth, could be executed by the orchestra; and to such effect had they bestirred themselves, that they had persuaded half Milan that instead of an opera they were about to hear merely a poor compilation. They had even taken to the principal cantatrice several airs and a duo, composed by the Abbé Gasparini of Turin, and wished to persuade her to introduce them into the opera, and to accept nothing from so young a man as my son, and one so incapable of writing a good aria. But the prima donna declared herself satisfied, and more than satisfied. Notwithstanding this, the calumniators of my son ceased not to cherish the most injurious prejudices against his work. The first rehearsal with instruments, however, so completely closed the mouths of these pitiless babblers, that not a word was heard more. All the professors declared to the orchestra that the music was clear, intelligible, and easily played, as the singers had previously pronounced. The first opera of the season at Milan has generally the ill luck not to attract many people; they always wait for the second before they come to the theatre. Up till now, however, and for the last six representations, the theatre has been always full; each night two pieces have been redemanded, and all the others vigorously applauded.

We hope, dearest Father, to receive favorable news concerning your health. I do not yet despair of receiving the *Miserere* which you promised, as well as the music for sixteen parts. M. Joseph Prinsch will not fail to settle what is required for the copy, and I shall take care, as soon as I am returned home, that is to say, about Easter, to send you whatever may prove agreeable. My son kisses your hands, and I am with respect and esteem,

Your devoted servant, LEOPOLD MOZART.

(To be Continued.)

(From the Cleveland Plaindealer.)

Artemus Ward hears Patti.

The Sage of Baldwinsville favors us with the following critical notice of Patti's concert last evening:—

"The moosic which I am most use to is the inspirin stranes of the hand organ. I hire a artistic Italy unto grind far me, paying him his vittles and close, and spose it was those stranes which first put a moosical taste into me. Like all furniners he has seen better dase, havin formerly bin a kount. Bat he aint of much akount now, except to turn the organ and drink Beer, of which bevridge he can hold a churnfull easy.

Miss Patty is small fur her size, but as the man sed about his wife, O Lord! She is well bilt & her complexshun is what mite be called a Bronnetty. Her iz is dark bay, she lashis being long and silky. When she smiles the awjince feels like axing her to doo it sum moor, & to continder doing it 2 a indefnit ixent. Her waste is 1 of the most bootital waistias ever seen. When Mister Strackhorse led her out an I thawt sum pretty skool gal, who had ject graduatid frum pantalets and wire hoops, was a coming out to read her fust compersishun in public. She emn so bashful like, with her hed bowd down, & made sich a effort to arrange her lips so thayd look pretty, that I wanted to swaller her. She remindid me of Susan Skinner, who'd never kiss the boys at parin bees till the candles was blow'd out. Miss Patty sung suthin or rather in a farrin tung. I dont know what the sentiments was. Fur awt I know she may have bin denouncin my wax figgers & sagashus wild bees of Pray, & I dont much keef of she did. When she opened her mowth a army of martingales, bobolinks, kanarys, mockin birds, ctsettery, bust 4th & flew all over the Haul.

Go it, little I, sez I to myself, in a hily exsited frame of mind, & ef the kount or royal duke which you'll be pretty apt to marry 1 of these dase dont do the fair thing by ye, yu kin always hav a home on A. Ward's farm, near Baldinsville, Injanny. When she sung Cummin threw the Rye, & spoke of that Swayne she deerly luvd herself individooally, I didn't wish I was that Swayne. No I guess not. O certainly not. [This is Ironical. I don't mean this. It's a way I have of goakin.] Now that Maria Picklehomy has got married [which I hope she likes it] & left the perfeshun, Adeliny Patti is the championess of the opera ring. She carries the Belt.

THE MAY QUEEN.

69

ing, sing-ing, Glo - ry, glo - ry to.. the Queen!

sing - ing, sing-ing, Glo - ry to the Queen!

sing-ing, sing-ing, Glo - ry, glo - ry to.. the Queen!

sing-ing, sing - ing, Glo - ry, glo - ry to the Queen.

ff *Dim.* *p* *ff* *p* *f sf*

FL. 8va.

Thames is proud,..... and well may

Thames is proud,..... and well may

Thames is proud,..... and well may

CYMBALS, GROSSE CAISSE, TRIANGLE, ETC.

THE MAY QUEEN.

be, and well may be, Thames is proud,..... Since his waves be-gan to
be, Thames is proud,..... and well may be, Since his waves be-gan to
be, and well may be, Thames is proud,..... Since his waves be-gan to
be, Thames is proud,..... and well may be, Since his waves be-gan to

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "be, and well may be, Thames is proud,..... Since his waves be-gan to". The music is in G major and 2/4 time.

flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard
flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard
flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard

This system continues the vocal and piano parts. The lyrics are: "flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard".

(F)
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal

This system features a key change to F major, indicated by the "(F)" above the first staff. The lyrics are: "see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal".

(F)
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal

This system continues the key of F major. The lyrics are: "see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal".

THE MAY QUEEN.

71

show. All that is... not chaste or fair, Hence a - way! and hide un -

show. All that is... not chaste or fair, Hence a - way! and hide un -

show. All that is... not chaste or fair, Hence a - way! and hide un -

show. All that is not chaste or fair, Hence a - way! a - way! and hide un -

- seen, Ban - ished from her presence, her pre - sence rare, Hence a -

- seen, Ban - ished from her pre - sence rare,.... Hence... a - way!

- seen, Ban - ished, ban - ished, banished, banished,

- seen, Ban - ished, ban - ished, banished, banished,

way! Hence a - way! From old England's gen - tle Queen.

Hence a - way! From old En - gland's gen - tle Queen. Hence a -

banished, Hence a - way! From old En - gland's gen - tle Queen.

banished, Banished from old En - gland's gen - tle Queen.

Cres. f Dim. pp

THE MAY QUEEN.

Cres. Hence a - way! Hence a - way!..... From old En - gland's gen - tle
- way! Hence a - way! From old En - gland's gen - tle, gen - tle
Hence.... a - way! Hence.... a - way! From old En - gland's gen - tle
Banished from.... the presence rare Of old En - gland's gen - tle
Cres. *Dim.*
Queen! England's gen - tle Queen, England's
Queen! England's gen - tle Queen, England's
Queen! England's gen - tle Queen, England's
p sf *Dim. sempre.*
gen - tle Queen.....
gen - tle Queen.....
gen - tle Queen.....
Ped *p* *p* *

Thar's no draw fite about it. Other primmy donny's may as well throw up the spunje first as last. My eyes don't deceive my earsight in this manner.

But Miss Patty orter sing in the English tung. As she kin do so as well as she can in Italyun, why under the Son don't she do it? What cents is thar in singing wudny nobody don't understand when words we do understand is jest as handy? Why peple will versifferusly applawd furrin langwidge is a mystery. It reminds me of a man I once knew. He sed he knokt the bottom out of his pork Barril, & the pork fell out, but the Brine dident moove a inch. It staid in the Barril. He sed this was a Mystery, but it wasn't misterior than is this thing ime speekin of.

As fur Brignoly, Ferri and Junky, they air dowl-less grate, but I think such able boddied men wood look better tillin the sile than dressin themselves up in black close & white kid glavs & showtin in a furrin tung. Mister Junky is a noble lookin old man & orter lead armies on to Battle instid of showtin in a furrin tung.

Adoo. In the langwidge of Lewis Napoleon when receiving kumpany at his pallis on the Bullyyards, "I saloot yu."

A. WARD.

June.

Skies of deepest azure,
Dance in mountain streams,
Glittering in the brightness
Of the noontide beams,
Scent of apple blossoms
Filling all the air,
Cowslips in the meadow,
Violets everywhere.
Floods of golden sunshine,
Trailing robes of green,
Gayer than the garments
Of the proudest queen;
Seas of crimson clover,
Choirs of singing birds,
And the blessed charm of
Happy children's words.
Soft melodious whisperings
In the tasseled trees,
Joy of tell-tale breezes,
Hum of honey bees;
Unrestrained splendence,
Universal cheer,
Beauty all unbounded
Tell us June is here:
June, of bloom the fairest:
June, of song the rarest
Of the changeful year.

Musical Pitch.

(From the London Athenæum, June 2.)

The Committee appointed a year ago by the Society of Arts will make the following report to a meeting of the Society of Arts on Tuesday next.

The General Meeting of musicians, amateurs, and others interested in Music, called together by the Society of Arts to consider the present state of Musical Pitch in England, found, after a little inquiry, that their attention would have to be directed to three principal points:—1. Whether a uniform musical pitch was desirable. 2. Whether a uniform musical pitch was possible. 3. Supposing a uniform pitch to be desirable and possible, what that pitch should be.

1. With the first of these considerations the General Meeting was not long occupied, all testimony going to prove the frequent inconvenience to which musical performers, vocal and instrumental, musical instrument makers, musical directors, and even instructed hearers, were alike put by variations in the pitch, whether of individual instruments or of entire orchestras. The Meeting came early to a unanimous resolution that a uniform pitch was desirable.

2. The second question, "Whether a uniform pitch was possible?" was not found to admit of so ready an answer as the first. That a uniform pitch is never for any length of time maintained is well known to all practical musicians. The effects of temperature on musical instruments are so great and so rapid, that a difference in pitch of at least a quarter of a tone has often been remarked between the beginning and the end of the same concert; and instruments not required at the beginning of a performance are frequently tuned to a higher pitch, in order to meet this anticipated elevation. In theatres,

instruments to be used on the stage are systematically tuned sharper than those to be used in the orchestra, to compensate for the difference of temperature before and behind the scenes. Still, though the maintenance of a certain pitch may be difficult, or even impossible, the definition of it is not. A point of departure, if nothing more, would be in the highest degree convenient to musicians. No great practical inconvenience has ever been found to result from any change of pitch possible during a single performance. It is against the gradual elevation, consequent on the absence of any recognized standard, that musical practice requires a security. Physical science is, happily, enabled to afford this, and to bring to the aid of musical art more than one process by which such a standard may be adjusted. Musical pitch is not a matter of mere comparison. A sound is not merely acute or grave, in relation to another; its pitch is capable of exact measurement, and that measurement once recorded, it may be reproduced at any distance of time, without reference to any other sound whatever. In short, the number of vibrations per second due to a given sound can be ascertained with the same certainty as the number of square yards on a given estate, or the number of tons burden of a given merchantman. Several methods of counting vibrations have been adopted by men of science at different periods, by one or other of which the pitch of certain notes (generally either C or A) in this or that musical establishment has been recorded; so that a body of evidence exists, in addition to, and independent of, that of tuning-forks, bells, and other instruments least susceptible of change, by which the variations of pitch, at different times and in many different places, may be ascertained with certainty. Under these circumstances the Meeting came to a resolution, that a uniform pitch was not only desirable but possible. It remained for them to consider "what that pitch should be."

3. On this question such very wide difference of opinion was expressed, and, indeed, such very conflicting evidence was adduced, that the Meeting, as a prelude to further operations, thought it advisable to devolve on a Committee the task of ascertaining the grounds of these opinions, and of investigating this evidence.

Several meetings of the Committee have been held, in the course of which much valuable information has been collected, and many valuable opinions have been weighed. The Committee are now in a condition to report.

Their inquiries and considerations have been brought to bear on the following points:—1. The pitch, or varieties of pitch, obtaining at foregoing periods of musical history. 2. The pitch, or varieties of pitch, obtaining in the most eminent and important English orchestras at this time. 3. Pitch, in its relations (1st) to voices, (2nd) to artificial instruments. 4. The difficulties likely to impede a change of the existing pitch, were any change thought desirable. 5. What pitch it is advisable to recommend for general adoption.

1. With regard to the pitch in the early days of modern music, the sixteenth and seventeenth centuries, some uncertainty prevails; indeed, not only would it seem to have been liable to all those temporary and slight variations inevitable perhaps at any time, but the evidence of musical composition would suggest the simultaneous existence of more than one pitch, and that of these the "church pitch" was, contrary to more recent experience, the highest. Of the pitch, or rather of a pitch common in orchestras, in the first half of the last century, evidence is somewhat more reliable. Several tuning-forks, of the authenticity of which there is no reason to doubt, exist, and many musical instruments have been preserved which would go to prove that the opera pitch in England at the time of Handel (1720–59), was about a tone lower than that at present in vogue. No scientific record of this fact has come before the Committee, but the presumptive evidence in its favor is strong. On the state of the pitch during the first half of the present century, a body of evidence exists which is absolutely irrefragable. Whether during the second half of the last century the pitch rose gradually, or whether a sudden deviation took place on the introduction to this country of the first great works of the modern symphonic school (c. 1790), is uncertain, and perhaps unimportant. But it has been ascertained, that from the year 1813 to the year 1841 or 1842, a tuning-fork, of which numerous duplicates have been preserved, was authorized by the directors of the Philharmonic Society, the pitch of which is about a semitone higher than that of the tuning-fork said to be Handel's, and about a semitone lower than the pitch now obtaining in that same Philharmonic Society. This Philharmonic fork of 1813–42, gives 433 vibrations per second for the note A, equal to 518 2-5 for the note C.

2. Various observations (made principally during the last season at the Italian Opera, at the Philharmonic, and other orchestral Concerts) have established the fact that, at the present time the pitch has reached an average of 455 vibrations per second for A, equal to 546 for C. So that the C and A of 1859 are identical with the D flat and B flat of 1840. The pitch having risen in less than twenty years, a semitone.

This extraordinary result has been brought about by a variety of causes. The advent of certain foreign vocalists, gifted with voices of exceptionally high register, may have been one; an opinion entertained by many instrumental performers, that increased "brilliance" of timbre is attained by increased elevation of pitch, may have been another; but, perhaps the present high pitch is due less to these and like causes than to the simple fact that it is always possible to raise, and often impossible to lower, the pitch of an instrument, and, therefore, that if one important instrument (e. g. oboe or clarinet) in an orchestra is found to be higher than all the other instruments, accordance is rarely obtained by lowering it, but almost always by raising them. With an exciting cause like this always in operation, and no authoritative standard to which reference could from time to time be made, the wonder is that the pitch has not risen more, rather than that it has risen so much. Nor is it unreasonable to anticipate still further elevation, unless some such standard can be agreed upon by reference to which this upward tendency might be kept in check.

3. Before entering on the consideration of "pitch in its relation to voices and artificial instruments," the sub-committee thought it advisable to try and agree upon some principle by which they might be governed in their choice of a particular pitch, supposing any discrepancy in the interests of vocal and instrumental music to appear. Nothing is more certain than that while artificial instruments admit of, and receive, continual modification and improvement, the powers of the human voice have now been thoroughly ascertained. There is not the slightest evidence to justify the belief that the average soprano of our own time differs, or that the average tenor of the twentieth century will differ from the average soprano or tenor of the eighteenth century. While, therefore, among other qualities, the pitch of artificial instruments admits of alteration to almost any extent, for the simple reason that the instruments themselves admit of alteration to almost any extent, the pitch of the voice, like the voice itself, admits of no alteration, but at the will and by the hands of Him who made it. If voices and instruments are to remain—as to the delight of all human kind they have remained so long—alikes, their pitch must be identical; and if any pitch is possible to instruments, and only one pitch possible to, or rather fit for, voices, the pitch of instruments must be that of voices. At one of their first meetings the Committee passed unanimously the following resolution:—"That, as the basis of any recommendation of a definite pitch, the capabilities and convenience of the human voice in singing the compositions of the great vocal writers should be the first consideration." Some impediments stand in the way of ascertaining directly the effects of the present high pitch on the quality and probable duration of the voice. A remonstrance in respect of it on the part of a singer might be too readily interpreted into a confession of weakness; and a premature decay of physical power might be imputed to an artist who remonstrated against the gratuitous exertion which an extravagantly high pitch obliges him to undergo. Such evidence, however, as the Committee has been able to collect directly is, without exception, to the effect that the present pitch taxes unfairly, if it does not seriously impair the powers of the most gifted and skilful artists; while the evidence of several directors of choral societies goes to prove that, not only is the quality of sound produced by large bodies of voice seriously depreciated by the present high pitch, but that false intonation is an increasingly frequent result of it. Certain it is that entire movements are now frequently transposed, because it is found impossible, by artists whose powers are acknowledged to be in their zenith, to execute them as they were written, at the present pitch; and choral practices are not unfrequently made in keys lower than those in which the music so practised will have to be performed. The depreciation in effect and inconvenience caused by transposition in these cases require no comment. The inquiries of the Committee as to the effect of the present high pitch on musical instruments have had reference to organs, pianofortes, the stringed instruments, which form the basis of the orchestra, and the wind instruments of wood and of brass. No strong opinion appears to prevail among organ-builders, or piano-forte-makers, in respect to the advantages of any particular pitch. They are, without exception,

desirous that some uniform pitch should be established, but it has not been asserted that an organ or a pianoforte gains or loses by a higher or lower pitch.

With respect to stringed instruments, the Committee have ascertained that there is a decided feeling, especially among violinists, in favor of a high pitch, as contributing to increased "brilliance" in the *timbre* of their instruments. This feeling, expressed as it has been by artists of great experience and acknowledged skill and taste, is entitled to much respect and grave consideration. On the other hand, however, it is contended that elevation of the pitch of a violin or cognate instrument, is necessarily attained either by the use of thinner strings, or by tension so increased as to necessitate, sooner or later, the strengthening of the instrument, by processes which of necessity decrease its volume and, as it would seem, its power and richness in like proportion. The Committee have not found many advocates for high pitch among performers on, or makers of, wind instruments. To some of the former a lower pitch than the present would be acceptable. The higher notes of the trumpet and the horn have become, as the pitch has risen, more and more difficult of access; the rise, however, seems to have been easily met by the other wind instruments, whether of wood or brass. It has not been contended that any advantage in the power or quality of wind instruments results from high pitch; on the contrary, a strong opinion has been expressed by an eminent manufacturer that wind instruments would be greatly improved in these respects were their pitch lowered a semitone.

4. On the practical difficulties attending any change of pitch, the Committee find opinion unanimous. The violins, violas, violoncellos, and double-basses, now in use in orchestras, though many of them old instruments, have gradually been habituated, so to speak, to the present pitch, and would, it is said, suffer greatly from, and require alteration to meet, any considerable change. The wooden wind instruments (flutes, oboes, clarionets, and bassoons) are mostly new, and have in every case replaced others of which the ventages were adjusted with a view to a lower pitch. Similar inconvenience would occur in respect to the keyed brass instruments; but the other brass instruments would find a change easy.

5. What pitch is it advisable to recommend for general adoption? It has been customary, in treating of acoustical science, to assume, as the simplest possible point of departure, the existence of a note corresponding to one vibration per second; the various octaves of which will be represented by 2, 4, 8, 16, 32, 64, &c., vibrations, being a series of powers of the number two. This *theoretical* note is found to agree so nearly with the musician's idea of the note C (the simplest fundamental note in a *practical* point of view), that writers on acoustics, it is believed without exception, have agreed to consider them as identical, and have thus established what may be called a *theoretical pitch*, or definition of the note C. Thus, the C produced by a 32 ft. organ-pipe is assumed to be the result of 16 double vibrations (or 32 single ones) per second. The octave above, or the lowest C of a grand pianoforte, of 32 double vibrations; the lowest C of a violoncello, of 64; tenor C, of 128; middle C of the piano-forte, of 256; and the C on the treble staff, of 512 double vibrations per second.

The divisions of a musical string, necessary to produce a major scale, are as follows:—

C	D	E	F	G	A	B	C
1,	8-9,	4-5,	$\frac{3}{2}$,	2-3,	3-5,	8-15,	$\frac{1}{2}$.

The number of vibrations due to each sound (being in inverse ratio to the divisions of the string) at the pitch alluded to, will therefore be as follows:

C	D	E	F	G	A	B	C
256,	288,	320,	341 $\frac{1}{2}$,	384,	426 $\frac{2}{3}$,	480,	512.

In the year 1842, at the suggestion of a member of the Committee, a tuning-fork regulated to the above pitch by means of an instrument called the *sirène*, was made and published. Duplicates of this tuning fork have been circulated to a very large extent; it has served, for years past, as the standard for many choral societies, and been adopted by pianoforte-tuners for instruments not intended for public performance; several large and important organs also have been adjusted to it. It is certain, however, that the simplicity of the figures which by the octaves to C, and the scale, are represented at this pitch, would be a very insufficient recommendation of the pitch itself to musicians, were its adoption found to be practically injurious to musical effect. That this has not been found to be the case two very remarkable facts will serve to show.

1st. The Commission recently appointed to report on the pitch in France, who appear to have been governed by considerations of a purely practical kind (their report ignoring mathematical convenience en-

tirely), have decided on a pitch, certainly not identical with the pitch of 512 vibrations, but differing from it only to the extent of ten vibrations per second. The following are the numbers of vibrations of each note of the scale of C, according to the French normal diapason:—

C	D	E	F	G	A	B	C
261	298.5-8	326 $\frac{1}{2}$	348	391 $\frac{1}{2}$	435	489.3-8	522.

It is needless to say that the difference between this (French) pitch and that of C 512 is practically not greater than that frequently produced on the same instrument by a few minutes' change of temperature.

2nd. On testing the A tuning-forks, said, on irrefragable evidence, to represent the Philharmonic pitch of 1813—42, they are found to be the result of 433 vibrations per second=C at 518.2-5; still nearer than the French to the pitch of C 512. This result again is strongly in favor of the latter pitch; seeing that, like the French, the Philharmonic pitch was avowedly decided upon without reference to any mathematic or scientific test whatever. A few eminent practical musicians consulted together, and came to agreement among themselves that a certain pitch was a convenient mean, neither too high for voices nor too low for instruments, and for thirty years their decision was never impugned. The authority, therefore, of practice as of theory—of art as of science—belongs alike to the pitch of C 512; seeing that a pitch closely approximate has been adopted at different periods by many different persons having no concert or communication with one another, and having been led to its adoption by very unlike processes and objects. On grounds of abstract propriety, therefore, the sub-committee would willingly have recommended the pitch of C 512 for general adoption. They are, however, withheld from doing so by certain practical considerations, which it is impossible for them to ignore. Those, to which some allusion has been made already, it now becomes necessary to enter upon more fully.

(Conclusion next week.)

Dwight's Journal of Music.

BOSTON, JUNE 23, 1860.

MUSIC IN THIS NUMBER.—BENNETT'S Cantata: *The May Queen*, resumed and continued.

The Philharmonic Society Again.

Through the kindness of one of the officers of the new Society, we have seen its Constitution. It is but justice to say that in some essential features it was not truly represented in the report in another paper, from which we derived the impressions under which we wrote a fortnight since. In the first place, it states a single object in the formation of the Society, namely, "to advance the cause of music in Boston," and does not add: "and to benefit pecuniarily its members." In the next place, it does not contain a word about the character of the programmes of the concerts, or about "granting the public the entertainment for which they are pleased to pay their money." It was the immediate following of this statement upon the "twelve dollar" article, which reflected such a money-making light upon the whole plan, and led us to fear that the Society might come to cater to the public taste instead of leading it, with an eye more to what is marketable than to what is *Philharmonic*.

We are very glad to learn that we were misled by the abstract referred to, and only regret that we did not sooner see the real document, in which the spirit, plan and methods of the Society are embodied. We have already explained, that the rule requiring at least twelve dollars compensation to each performing member for each concert, was designed as a check upon the government, to prevent their running the Society into debt by giving concerts rashly.

We are sorry to learn that our remarks have caused unpleasant feelings among some of the musicians. The precise nature of the complaints

we hardly know, since they have not taken open form; they only come to us as *on dits*, vaguely. But we wish it to be distinctly understood, in the first place, that we have not objected to the musicians' forming and managing a Society in their own way, and for their own purposes. We have not denied their perfect right to do so.

Secondly, we took it for granted, in all our comments, that no one would or could suppose that we did not sympathize with our musicians in every attempt to give us good music, whether they succeed or not in striking out the best plan of organization. We should pay a poor compliment to their intelligence and their disinterested love of Art, if we refrained from honest criticism of their plan through fear they would not take it kindly. The question of a Philharmonic Society, or a permanent organization for the supply of classical orchestral music, is one which concerns us all, musicians, amateurs, and music-lovers alike. We are all interested to secure the *best* plan, to have as little time and means and faith as possible wasted upon ineffective efforts. We assumed that the musicians shared this general desire; and that the question whether a Society should be organized by others employing them, or by others with them, or by themselves alone, was a matter of comparative indifference to them, so that the true ends of a *Philharmonic* were only secured. Indeed we had always understood that the musicians generally preferred that others, music-lovers generally, or some committee of that class, should undertake the organization, management and risk of concerts, instead of themselves.

But as it is, the musicians themselves have taken the initiative. They have organized a Society composed and managed exclusively by professional musicians, actual performers in the orchestra. We doubt whether this is the thing most wanted; we doubt whether *such* a society will be the most likely to succeed in securing constant public support for the best kind of music. We think a society of another kind is still needed. But it need not be one to at all interfere with this, nor have we any objection at all to this in itself considered. If we cannot have the Society which seems to us the most desirable, then we shall try to be thankful for what we do have; and whatever sympathy and support it is in our power to give, we shall most cheerfully give to this new effort of our musicians. We trust they will be liberally encouraged; and we urge it as a duty upon all who hunger and thirst after great symphonies and overtures to subscribe to their concerts, give them full houses, and place them in a position that shall enable them to do their best, both in the selection of programmes and in the interpretation of the masters from whose works they select. We are sure that a good support to concerts on the part of the true music-lovers, will prove the sort of sunshine that will ripen any plan into usefulness. And for the performers themselves, how can it possibly be doubted that we, that all true friends of music, earnestly wish that they may reap rich recompense for their artistic labors?

At the same time we must, in all honesty and kind feeling, say, that we do not think the real *Philharmonic* problem is yet solved; and we shall take another occasion to point out the way in which we think it might be done—and that without injury to, perhaps to the advantage of the orchestral society already formed by the musicians.

ITALIAN OPERA.—The rain, which fell in torrents all day Wednesday, and all night, was unpropitious for the opening at the Academy by the CORTESI troupe. But a goodly number were assembled, and it was a positive triumph for Madame FABBRI, the new prima donna. The opera was *Nabuco*, or "Nebuchadnezzar," of whose history we remembered little, save that he "went to grass," which being interpreted into the Verdi dialect of music appeared to mean "went to brass;" for a brassier and a noisier opera we have not heard, since the days when the brave and burly Beneventano went to grass in it here some ten or twelve years ago. Still, noisy as it is, we must confess that we found many portions of this opera of Verdi's quite grand and imposing. The opening chorus (prayer) is decidedly so; and so is the solo which follows it, of the Hebrew high priest, in which, as in the whole part, Sig. SUSINI exerted his superb voice to the very best advantage, and with no end of applause. The Quintet with chorus, at the end of the first act, is one of the finest of all Verdi's ensemble pieces. There is more freshness and vigor in *Nabuco* than in his later works, although it contains plenty of his peculiar common-places, unison choruses, &c., in the same style with *Ernani*, and sometimes almost identical in phrase and motive. The great fault is that the *fortissimo* is kept up almost continually; you are allowed no rest, no alternation; your musical sense is hammered upon until you are well nigh stunned. And yet for purely brass music it is some of the best; and accordingly it has served the purposes of the street bands largely.

FABBRI, as she first appeared as Abigail, in armor, sword in hand, with indignant lip curled and eyes flashing, was a form clad in terrible beauty. Her face is full of soul and quick expression, and there is a fine glow, a charm of inspiration in her movements. She is one of the very best dramatic actors and dramatic singers that has ever appeared on our stage. Her voice is magnificent in power, with a thrilling vitality in every note, even to the brilliant highest ones, which, loud and penetrating as they are, and full of concentrated passion, are yet always musical and satisfactory to the ear; she flings of a flashing highest note sometimes with the same birdlike audacity and spontaneity as Jenny Lind. As to mere vocalization, she is not perhaps one of the most finished singers; but she has a great deal of execution; and expression, inspiration, something like genius make up for the rest. She makes a living, true and thoroughly lyric whole of her part from first to last. Trilling too long now and then was the only violation of good taste that we noticed. In the expressions of various emotion, in the soliloquy of Abigail when she discovers herself to be a slave, in her haughty triumph afterwards, in her despairing revenge melting to forgiveness finally, she showed lyric qualities of a most rare order. It must be that she will make a great mark here, and will draw crowds as she goes on.

Sig. BARILI as Nabuco sang and acted with expression, and Mme. GAROFOLI made a pleasing impression in the part of Fenena. After what we had heard of hasty and imperfect rehearsal, we were agreeably disappointed in the effective working together of orchestra and chorus. Herr MULDER (the husband of Fabbri) has certainly proved himself a very capable conductor.

ROSA BONHEUR'S HORSE FAIR.—We trust no lover of Art or of horses, of live life and nature, will fail to go and see this truly great painting, which is on exhibition for a short time at the rooms of Messrs. Williams & Everett. The engraving, which we see about, fine as it is, does not begin to give an adequate conception of the power, the truth, the beauty, the thorough individuality and genius of this picture. It is one of the rare opportunities of a life time.

Musical Correspondence.

ST. LOUIS, JUNE 18. — In contrast to the musical dearth which has reigned here during the entire winter, we now bid fair to become surfeited. I mean we folks who don't care much for music, who attend to be fashionable, but who have to make an investment of a dollar and carry a family of daughters each and every time. And this class of people compose about four-fifths of our regular concert goers.

The first excitement was the repetition of the Trinity church concert, which although not so great a pecuniary success as the first one, was all that its most sanguine friends expected. The same performers mainly, who assisted at the first performance Mr. E. C. CATHERWOOD, much to the surprise of his friends and supporters, who had from some peculiar reasons come to consider him rather indolent, if not positively lazy, learned a new song for the occasion, and gave us "Rocked in the Cradle of the Deep," by Knight, in a very satisfactory manner, transposing it only an octave lower, giving us B flat for the "deep," which is pretty well down. Mr. JOSEPH ANDERSON — son of our well-known banker — played a fantasia on the violin, from De Beriot, exquisitely, quite astonishing the audience as well as his friends. A Duet for flute and piano, by CARR and BALMER, was the gem of the evening. Mr. Balmer really outdid himself. He is one of the most remarkable readers at sight I ever knew, racing over Beethoven's Sonatas, Chopin's Studies, or Mason's difficulties, all the same, literally "stopping at nothing."

A new Organ was exhibited a short time since, built by Erben, of New York, for St. George's church. Mr. GOODSON, one of our most accomplished organists, displayed its best points in a programme so strictly classical that I am sure you would be pleased to even see it; but we confess to a partiality to the organ put up by Hook, of Boston, in Dr. Post's church, a little before. It is sweeter and fuller; the reeds are purer; and it is better voiced throughout.

A concert was given on Tuesday evening by the various artists of the city, as a complimentary benefit to Mr. S. M. BROWN, who leaves this week for several years' residence in Europe, for more study in his art. Mr. Brown studied for several years in New York, under Curtis, Gottschalk and Mason. Poor health, however, compelled him to abandon his favorite project of visiting Europe, and he came here. Recovering to a great extent his former vigor, wasted by incessant practice, he now starts, intending to remain until his bank breaks. He was assisted by Mrs. CUTLER, our finest resident vocalist, Messrs. CARR and TOMLINSON on the flute; several of his pupils: Mr. BALMER, Mr. HEWITT, Mr. CATHERWOOD, Mr. SCONCIA, &c. Miss IRVIN, a pupil of Mr. Brown, played Jaell's *Norma* very finely. She in by all odds the finest amateur lady player in this city, although only about sixteen. In scales, trills and light appoggiatura passages she excels, having an exquisite touch and fair appreciation. When years and practice shall give her more confidence and firmness, we predict for her a fine position.

Dressel's arrangement of Von Weber's "Invitation to the Waltz" was rendered magnificently by Miss Mary SPARR, Miss IRVIN, Messrs. HEWITT and BROWN. Miss Louise Sparr displayed a delicate manipulation and fine execution in a difficult duet for two pianos, from *Traviata*, with Mr. Brown. Mr. Brown played (to please the people we judge from his selections) the "Last Hope," of Gottschalk; the "Rustic Dance," a perfect gem; and *Walse de Bra-vour*, by Mason. Mr. Balmer accompanied the songs and flute with his usual fine taste.

ADELINA PATTI has been making a great stir by two concerts given last week. Both were crowded

full of delighted listeners. But we confess to great disappointment in the divine Patti. Her voice is decidedly thin and unsympathetic, and though quite clear in her high notes, very husky at times when singing within the reach of ordinary performers. From the innumerable excellences given to her by her sagacious brother in the tallest kind of judicious advertising in New York, I expected to hear the combined virtues and accomplishments of Sontag, La Grange, Jenny Lind, yea, even Alboni; but to our disappointment, we must say that she has neither the faultless finish of the first, the execution of the second, the purity and immense compass of the third, nor half the power of a dozen others. Still she is a great singer, great indeed, but not exactly what we anticipated. Whether Strakosch slighted several of our papers here, or whether they speak from a firm conviction of the truth, I know not, but they are sharp upon this morning. A Quartet from *Martha*, by JUNCA, BRIGNOLI, Madame STRAKOSCH and PATTI, was superb; really the finest rendering of that or any other quartet I ever heard. Patti's voice is particularly fine in this position, and we can readily believe that in opera she would be "immense," as from its peculiar quality it can be heard clearly above all others. I modestly inquired of "Maurice" if she were going to Europe to study. You should have seen the astonishment depicted on his intelligent countenance. *She go to study!* to study! why, my dear (dear is an adjective used only to writers for the press) fellow, she is going there to teach them. Well! we thought so the moment we heard her. When increasing years and practice shall give her organ more fullness, and make her execution more perfect; when she comes to conclude that singing a piece *faster* than any one else ever sang it, is not necessarily singing it better, we predict for her a position second to no living singer.

But the length of the article precludes further remarks. We presume that you disagree with us in our opinions; but my opinion is that of most of our critics. **PRESTO.**

They are agitating the project in London of an Organ with a *sixty-four feet* sub-bass, for St. Paul's Cathedral:—as if a thirty-two feet pipe were not deep enough for the basest human understanding! ... In the programme of one of the "Monday Popular Concerts" in London, appear the names of the following Italian composers of an older school than is now generally cultivated: Boccherini, Paisiello, Jomelli, Clementi, Salvatore Rosa, Paer, Cherubini, Piccini, Salieri, Blangini, and, lastly, Rossini, who appears in the form of a quartet for stringed instruments, and who under any form is fast becoming an ancient in these Verdi days.

CHICKERING'S PIANOS.—Since the commencement of the manufacture of these instruments by the late Jonas Chickering, in 1828, over *twenty-three thousand* have been made, and they are now known and celebrated all over the world. The great prize medal of the World's Fair, London, and thirty-eight other prize medals taken at other exhibitions where they were competitors, attest the excellence of these Boston instruments.

Music Abroad.

Germany.

LEIPZIG.—The operas given in the month of April were: Wagner's *Lohengrin*, twice; Mozart's *Schauspiel-director*; *Dies Haus ist zu verkaufen*, by Pentenrieder; Meyerbeer's *Dinorah*, five times; *Huguenots*; *Die Verlobung bei der Laterne*, by Offenbach; and *Don Juan*. Madame Bürde-Ney completed her engagement on the 1st of May in the part of "Fidelio."

At the musical evening entertainment at the Conservatoire, April 27, the following pieces were performed: Sonata, for piano and violin, by Beethoven, op. 12, in E flat; Quintet, for piano, violins, &c., by Schumann, op. 44, E flat; fifth piano-forte concerto by Moscheles, op. 87, C major, first movement.

At the Thomas Church, April 28, the boys sang: Mendelssohn's Motet; "Lord, now lettest thou thy servant depart in peace;" "Glory and praise to thee belong," by Haydn; and on the 29th, a Mass by Hummel, and a Hymn by Mozart.

BASEL.—The twenty-ninth Swiss musical festival was held here from the 6th to the 9th of May. Handel's "Jephtha" was performed in the Minster; also a festival overture by A. Walter; a concert aria by Mozart; a church aria by Stradella; the violin concerto by Beethoven; the first act of Gluck's *Alceste*, and the ninth symphony of Beethoven.

PRAGUE.—In the concerts of the Conservatoire this year there have been performed: Symphonies: No. 6, by Beethoven, "Ocean" by Rubinstein, and Spohr. in C minor; Overtures: Spohr's, to second part of the "Last Judgement," one by Ambros ("The wonder-working Magus,"), and three by pupils, one of which by Carl Scheber gives promise. F. David and Bülow have appeared in the concerts.

London.

(From the Athenæum, June 2.)

ROYAL ITALIAN OPERA.—Two novelties in the Covent Garden cast of "La Gazza Ladra"—Madame Penco as *Ninetta*, and M. Faure as *Fernando*—are worth dwelling on. The lady illustrates the school of Italian vocal decadence. Her voice too often vibrates; her execution is too often unreal; and hence, if she be compared with any singer trained on the grand old method, twice as long on the stage as herself, the impression often produced by her must be one of a singer with impaired powers. It is discouraging to observe how the majority of Southern artists coming forward are unfit to take the places of a Pasta, a Pisaroni, a Rubini, a Lablache. Light *soprani* are always attainable, and will be, possibly, so long as M. Duprez keeps a class open. But *Norma*, *Semiramide*, *Medea*, where are they? Incompetence strips the best Italian music of half its luxuriant beauty, on the pretext of the same being "*rococo*." Madame Penco, however, sang more satisfactorily in "La Gazza Ladra" than she has sung in most of her former operas. Insufficient in "Di piacer," acting weakly in the interview betwixt the *Podesta* and her father, the Deserter—she rallied in the latter trial scene, and gave its concerted music with firmness and agility. Her shortcomings have nothing to do with distinction of presence, with natural powers of voice. In both attributes Madame Penco surpasses Madame Persiani. It is command of art that establishes the difference among artists, a truth to be maintained in face of the known Italian adage, defining that the ninety-nine requisites of a singer are voice, and nothing but voice. Madame Penco's new companion in the cast—M. Faure—is to be appraised by a different standard. He has full use of his voice, according to the conditions and practices of French vocal cultivation; but his voice, we fancy, may become fuller in the course of practising music of the broader Italian school. He is a capital dramatic artist. Nothing has been seen better than his bearing and byplay in the scene at the table, already referred to, where the Deserter, his daughter and her evil genius, are grouped; nothing better than in the trial scene. Signor Tamburini sang the music of the part with richer organ and rounder vocalization; but the dramatic reality of M. Faure almost establishes a balance to Signor Tamburini's qualities as singer. No man in our experience has been less hampered by a strange stage, and by unfamiliar music, than this new comer. Madame Nantier-Didié was excellent; the best *Pippa* in our recollection, the orchestra superb, delivering the overture to perfection. But what music, as compared with the operas of Bellini or of Signor Verdi! It must have been a pleasure to conduct, or to play, or to sing in "La Gazza;" it was a pleasure to hear it, small (if not slow) though the story be, though no spectator of the troubles of *Ninetta* may possibly be (as Byron put it) "innocent of stealing a silver spoon," and may be thus unable to accredit the truth of the acting by experience.

CONCERTS OF THE WEEK.—Among benefit concerts, Herr Molique's is not to be passed without a word of regret, on grounds totally opposed to any such as might be created by impression of disappointment or incompetency on the part of the concert-giver, referring rather to his modesty in being so chary of himself as a composer on this occasion. Not that his programme was wanting in novelty. To the majority of his audience one of the composers whose music he introduced was a total stranger—M. Leon de St. Lubin. To ourselves this writer has been long known as a composer of some chamber music superior in quality. His Pianoforte Trio in G minor may be

specified as a vigorous and original work. Herr Molique was assisted by his very clever daughter, Mlle. Anna. A certain hardness of hand is the only thing which stands between her and first honors as a pianist. Few women surpass her in execution. The singers who took part in the concert were Madame Hayes, M. Depret, and Mr. Santley. Benefit Concerts have likewise been given by Miss Emma Busby, Herr Oberthür, Herr Ladel, Mr. Allan Irving, and that intelligent contralto, Miss Palmer. The amateur who could fancy that the above liberal catalogue did in the slightest degree represent the concert music of the week ('twixt Epsom and Ascot) in London, would "reckon without his host's," with no common inadvertence.

As falling in with a suggestion long since offered, the Italian Concerts at the St. James's Hall are entertainments of more than ordinary interest to us. That on Monday included instrumental specimens by Scarlatti, Boccherini, Clementi, Cherubini, and vocal music by Salvatore Rosa (of course the canzonet "Vado ben spesso"), Jomelli, Paisiello, Piccini, Salieri, Paer, and Blangini. The singers were Mr. Tennant and Mr. Santley, Mlle. Parepa and Madame Laura Baxter. The ladies were encored in a duet by Paer; the first-named one, by her firm and fluent execution of the old variations on "La Biondina," took us back to the days of Catalini, for whom the show-piece (type of so many that have since come) was arranged by the Parmesan composer. Though Signor Rossini extinguished Paer (as many an audacious borrower has done from the days of Handel downwards), the earlier *maestro* had great merit, and much of his music is worth disinterring.

On Wednesday Mr. Gve's first Opera Concert took place in the Floral Hall, Covent Garden. On this entertainment, which, like similar ones given at the Crystal Palace, was made up of familiar operatic music, there is no need to descant in detail. The sonority of the new glass room is excellent; to ventilate it may prove the difficulty. Mr. C. Halle's First Pianoforte Rehearsal had a skillfully varied programme; among other matters, including a noble Sonata by Clementi, in D major, the third of the set dedicated to Miss Blake. Parts of the opening *adagio* and *allegro* are almost symphonic in their grandeur and brilliancy. The *adagio* introducing the final *allegro* is expressive, delicate, and new to a wish, and the *allegro* aforesaid sparkles with vivacity; the canonical episode and the close are especially to be recommended for their force, science, and originality. A nobler Sonata, save by Beethoven, is not in existence. Yesterday, in the morning, was held the second Opera Concert, at Sydenham, this year dependent on Her Majesty's Theatre, in the evening, the first of a new series of Quartet Concerts, headed by Mr. Blagrove; and by the Sacred Harmonic Society, "Elijah," with Mr. Santley as the principal basso, and for *soprano* Mlle. Parepa.

Paris.

There seems to be no end of the quarrel betwixt M. Emile Chevê, who teaches sight-singing, by the use of figures and numerals, and less new-fangled professors, who cannot conceive instruction in Art is simplified by pupils having to learn two alphabets instead of one. The strife has been raging fiercely in Paris. M. Chevê has his aiders and abettors; though among those signing a memorial, dated the 10th of April, in which the plea is advanced for giving the scheme a trial, we find only three musical names of any value, those of MM. David and Gevaerts and Herr Neukomm. (How the last, seeing that Herr Neukomm died some years ago?) Among the signatures to the "counterblast," otherwise protest, in distrust of a method which doubles the difficulties of learning under pretext of simplifying them, are those of MM. Aubert, Carafa, Clapisson, Gounod, Halévy, Meyerbeer, Niedermeyer, Thomas, Berlioz, Dietsch, D'Ortigue, and Signor Verdi. This is an emphatic list, as emphatic as common sense. Many tests are proposed on both sides. The simple one is, what will the people brought up on

8 d d | 9 h · | -dä-2 | &c.

make of a score or a stave printed in the accepted fashion? Is all music to be unprinted?—and have we not here a repetition of the visions of those who, in the "Fonetic Nuz," fondly dreamed that they were going to make reading easy?

On the 8th of next month, a Festival is to be held at Zwickau, in commemoration of Schumann, the day being the fiftieth anniversary of his birth.

M. Pongin continues his pleasant services to French musical literature, by commencing in the *Gazette Musicale* a series of articles on Mondonville, the composer, among other operas, of "Titon et Aurore," a work which had considerable Parisian fame in its day, and not fame without desert.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

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I wish he would make up his mind. W. J. Wetmore. 25

Comic song, intended more particularly for ladies.

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A song introduced by the author at a number of meetings in and around Boston and received with much approbation.

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Sleep on, my gentle lady. A Bell. 25

The old brown cot. E. Clark. 25

The Grecian daughter. T. H. Hopkins. 25

Pretty and easy parlor-songs, all original.

O 'tis pleasant in our home. Julius Becht. 25

My own dear mountain home. Adolph Hasse. 25

Adapted to favorite German melodies. Both very suitable for young singers.

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A charming song, in the style of the generally admired Serenade, "La notte è bella," of the same composer, but suitable for a baritone voice.

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